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George Bellows, a brilliant member of the younger New York group, strikes the most modern note in the group of exhibitions. Perhaps his most interesting trait is his ability to sum up the significant features of such complex subjects as a circus, a fight, a skating party, in a manner that gives the observer the keenest possible impression of the totality of the scene. Strength, color and vigor of action are the striking notes of his exhibition. The Friends of American Art have purchased "Love of Winter."

Earl H. Reed shows about sixty etchings, chiefly characteristic and poetic renderings of the sand dunes, including several proofs exhibited at the Paris Salons of 1912 and 1913. They are pleasingly hung on a white background in single line. Mr. Reed, Miss Peterson, Mr. Eaton and Mr. and Mrs. Vonnoh were present at the reception which opened their exhibitions.

STAGE CRAFT EXHIBITION

A UNIQUE exhibition of the art of the theater was opened in the Art Institute on December 21, to remain in place until January 10. This exhibition, assembled by Mr. Sam Hume of Cambridge, Mass., and shown earlier in his own studio and in New York, is probably the first comprehensive showing of the new stage craft in America. It consists of twenty-seven scenic models, and numerous reproductions and sketches by Leon Bakst, Gordon Craig, Livingston Platt, Max Reinhardt and others, illustrating costuming and staging. Mr. Hume, who worked with Gordon Craig at Florence before Mr. Craig started his school, shows eight models, among them three arrangements of a simple setting for the Poetic Drama. Mr. Joseph Urban is represented by ten models for operas produced by the Boston Opera Company, all highly pictorial and elaborate in setting.

Besides the diminutive scenic models there is a larger model of the Greek theater at Berkeley, California. There is

great ingenuity used in the installation of the models. The room is dark, they are framed in black and are illuminated by invisible lighting from above.

A special feature of the exhibition is a large model of the sky dome used in German theaters but not as yet in the United States, which gives a remarkable sense of distance and depth to the scene. Mr. Hume has given frequent demonstrations of the new lighting system used in connection with this device by means of which there is produced an extraordinary illusion of natural lighting. The diffusion of light is complete so that the sources of illumination cannot be detected, and a practically unlimited variety of effects is produced by the use of several combinations of lights.

AMERICAN ART EXHIBITION

IN the Annual Exhibition of American Paintings and Sculpture, which was held from November 3 to December 6, the following honors were awarded:

The Potter Palmer Gold Medal and prize of one thousand dollars to Richard E. Miller for the painting "Nude."

The Norman Wait Harris Silver Medal and prize of five hundred dollars to Philip L. Hale for the painting "Portrait."

The Norman Wait Harris Bronze Medal and prize of three hundred dollars to Charles H. Davis for the painting "The northwest wind."

The Martin B. Cahn Prize of one hundred dollars, to be awarded to a Chicago artist, to Alfred Juergens for the painting "Garden flowers."

The jury which selected and hung the pictures and awarded the prizes was composed of the Art Committee of the Art Institute and the following artists: painters, Karl A. Buehr, Leonard Ochtman, William M. Paxton, T. C. Steele, Douglas Volk, Frederick J. Waugh, William Wendt; sculptors, Richard W. Bock, Leonard Crunelle,

BULLETIN OF THE ART INSTITUTE OF CHICAGO

The exhibition this year occupied nine galleries. It was one of the most comprehensive collections of American art ever held in the Art Institute. Most of the leading artists of the country were

ican Art from the annual exhibition. This year the Friends acquired four paintings and a sculpture group, all of which are reproduced in this number of the BULLETIN and receive further men-



PORTRAIT—BY LAWTON PARKER
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1914

represented; and there was included an unusually large number of pictures that have received important prizes at the various exhibitions of this season. The artists always show a keen interest in the purchases of the Friends of Amer-

tion on page 11. In all, the Friends of American Art have purchased, since the founding of their organization in 1910, thirty-two paintings and two pieces of sculpture from the passing exhibitions of American art held in the Art Institute.